

THEATRICAL NEWS AND CHAT OF THE WEEK

ing "Salomy Jane," a dramatization by Paul Armstrong of Bret Harte's "Salomy Jane's Kiss." This is Miss Robson's first attempt at a distinct "character" role, but it was written for her, its her, and will probably be successful.

The grand opera season is swinging along in the full tide of success. Both Hammerstein and Conried are happy, and New York is happy with them, in having all the very best of the world has to offer in the way of grand opera.

One of Mr. Hammerstein's artists who has caught the popular fancy in a marked degree is Little Mlle. Emma Trentini, a protegee of Mme. Melba. She isn't much bigger than a minute, but she has a voice which is hard to beat in volume, sweetness, or purity, and is as good an actress as is Fritz Scheff, and that is saying a lot. She is barely five feet tall, and is only twenty-four years old, but in spite of that immaturity—reckoned from a grand opera point of view—she has been singing important roles for four years. At a recent performance of "Carmen" Mme. Eames sat in a box and when the small Trentini, as Frasquita, fairly dominated the famous quintet, the great prima donna leaned over and applauded enthusiastically. During the entire performance her amused and appreciated attention was fixed upon the small person, who managed to usurp the center of the stage, and whose voice in "La Liberté" rose above the entire company.

In spite of his attitude of superiority and indifference, and in spite, too, of the fact that both houses are doing a good business, there are not wanting signs that Herr Conried is feeling the competition. For one thing he is paying more attention to the newspapers than he has been wont to. For another, he is announcing extra popular-priced performances.

The New Amsterdam Theater is the last playhouse in the city in which one would expect to find a farce comedy success, and yet "Brewster's Millions," Saturday night, had the largest box office receipts of all our little theater-land—more than any musical comedy big drama, comic opera, or burlesque show.

Monday evening Blanche Bates begins the final week of her Academy run in "The Girl from the Golden West." Then she takes it down to Washington, and begins her tour; while Warfield, who has been in Washington, replaces her at the Academy. Warfield is only scheduled for four weeks at the Academy, though he could doubtless keep "The Music Master" there profitably for the rest of the season. As for Miss Bates, she has been testing the capacity of the big houses, and the remarkable portrayal of "The Girl" has appealed as strongly to the clientele of the Academy as it did during its two seasons' run to that of the Belasco. If it can be arranged, Miss Bates will bring the play back to New York later.

There was a family reunion of the Browns, of New York, in the Majestic Theater Wednesday evening. Tom Brown, of "Brown of Harvard," in the person of Henry Woodruff, welcomed his namesakes on this occasion. Incidental there are in the city directory of New York 906 Browns, in Brooklyn 560, total 1,466 for Greater New York. As none but the heads of families are given in the directory, a fair calculation would give a total of 6,300 Browns, big and little, male and female, who reside in Greater New York.

As many as could, accepted Mr. Woodruff's invitation, and the color tone of the Majestic Wednesday night was decidedly Brown. Apparently, after that celebration, Brown needed a day off to "rest up." Anyhow, Thursday night he vacated the theater and Mme. Alla Nazimova gave her only evening performance of "The Doll's House" there for the benefit of the Hospital for Ruptured and Crippled Children. The clever Russian gave her first performance of "A Doll's House" Monday afternoon, and made the same instantaneous hit with it that she did with "Hedda Gabler." The benefit of Thursday night was given under the auspices of the hospital committee of St. George Church, and among the patronesses were Misses J. Pierpont Morgan, John Jacob Astor, E. Henry Harriman, Richard Irvin, and Stephen H. Olin.

Tomorrow night "The Red Mill," the Blossom Herbert novelty at the Knickerbocker will have its one hundred and fiftieth performance. Montgomery and Stone are still breaking all the big attendance records of the theater, and

have added Wednesday matinees for the remainder of their run.

A record run in New York can be claimed by "The Mimic and the Maid." It opened a week ago Friday night at the Bijou Theater, and on Saturday afternoon the press agent was nearly beaten to death by two men to whom he endeavored to give a pass. The theater was dark on Saturday night, and the managers postponed opening any new attractions this week in order that the critics may recover from the shock.

Blanche Walsh and "The Straight Road" have settled down for a run in the Astor Theater where seats are selling six weeks in advance. The one situation of the play which has been received as a distinct novelty is the whispering scene in Moll O'Hara's room, where for twelve minutes the action is carried along in voices so low that the audience does not seem to breathe. In order that this scene may not be interrupted the management of the Astor Theater each night places a guard at every entrance to the house, who forbids any one to enter or leave the house until the scene is over.

Tonight Mrs. Fiske closes her New York run in "The New York Idea," not because she wants to, but because she has to, and Monday the Southern-Marlowe combination replaces her at the Lyric. The theater-going public is looking forward to this engagement with considerable interest. Thousands of mail orders have been pouring into the box office, making necessary the employment of a "third assistant treasurer" to attend to the filing away and to the filling of these orders. During the Southern-Marlowe engagement the curtain will rise at 7:30 sharp on the opening bill of all the plays in the repertory, in order to enable the newspaper reviewers to witness the performance in entirety. On all other evenings in the week the curtain will rise at 8 o'clock.

Another and a welcome innovation to the announcement of the Schuberts that absolutely no tickets will be obtainable anywhere but at the box office of the theater. If the plan succeeds it may result in the banishment of one of the worst varieties of pests known to New York—the theatrical ticket speculator. The announcement, coming, as it does, immediately following a declaration of war on the speculators by the police force and at a time when anti-speculator legislation is being talked of at Albany, has raised the hopes of the theater-going public. Not only will the success of the crusade be watched by New Yorkers, but it will interest the outsiders who visit New York and compare a large percentage of the theater-going crowds. It is generally recognized that the theatrical managements and speculators have worked hand in glove, though the former deny the charge and insist that though they have had no part in it, the public really desire the speculators and are willing to pay the additional tax of from 50 cents to \$2 a seat rather than stand in line for tickets.

In addition to taking extra care that the street speculators obtain no tickets at the box office windows for the Southern-Marlowe engagement, the Schuberts will not permit any seats to be placed on sale at the leading hotels or at the recognized agencies, and after filling the mail orders received before the announcement, will watch the experiment at the Lyric and if it proves popular there will be considerable following suit.

LEW FIELDS' IS REALLY AN "ALL STAR" COMPANY.

Probably not since the days Weber and Fields separated has so interesting a company of stars been banded together as that comprising the Lew Fields Herald Square Theater Company. Each one of these stars has won fame on the stage in one way or another, but, of course, in the line of comedy and lyrical work. There is nothing serious about any one of them, the mission in life of each being to create laughter. Mr. Fields himself is too well known to players to need any extensive mention of his career. He went on the stage about twenty-eight years ago with his boy partner, Joseph Weber, and played in a small concert hall on the Bowery, New York, for \$3 a week each, they doing thirty-two turns a day. From that time on their rise in their profession was slow, but steady, until finally, as the proprietors of the Weber & Fields company, they became the biggest money makers in the theatrical world. When the separation came Mr. Fields played for two

seasons in the Victor Herbert opera, "It Happened in Nardland." This year he produced "About Town" and surrounded himself with such players as Blanche Ring, Peter F. Daley, George Behan, Edna Wallace Hopper, Harry Fisher, Lawrence Grossmith, Louise Dresser, and others almost equally well known. With the exception of Mr. Behan and Miss Dresser, each one of these players has at one time or another headed his or her own company. Blanche Ring has been successful star so has Mr. Daley, likewise Mr. Fisher and Mr. Grossmith, who is a son of the famous George Grossmith, of London, while Mr. Behan has been leading comedian with several stars, and Miss Dresser one of vaudeville's highest salaried performers.

It will be especially interesting to witness the travesty of "The Music Master," which they are to give here this week, for David Warfield himself is a personal friend and former associate of Mr. Fields, Mr. Daley, Miss Ring, Miss Hopper, and Mr. Fisher, they all having been members of the Weber & Fields company when the future Music Master was just showing New York what a sterling actor he was, although at that time he was playing burlesques of other people, just as his former colleagues are now playing a burlesque of him and his play.

At the Theaters.

National—Grace George in "Clothes." Miss Grace George has, in the character of Olivia Sherwood, in "Clothes," the Hopwood-Pollock play in which she will appear at the New National tomorrow night, an unusually complex part, but it is said to be unquestionably the best she has had. The story is that of an orphan girl brought up as a beggar, but left by her father with a small income in the care of a lawyer, a friend of her father, and a sort of informal guardian, whom she trusts implicitly, but who is secretly a villain, who advances himself the money supposed to be his own. Her expenditures for dress in the set in which she moves are above her means, and she is urged by the society woman who chaperones her to marry for money. The revelation of her guardian's utter worthlessness and the consciousness of her own mercenary motives rouses the girl to a sense of self-respect, and she rejects the man whom she had intended to wed, though she honestly and passionately loves him. The estrangement of the lovers is ended in rather a novel and original scene, and all ends happily. The company supporting Miss George is an unusually good one and numbers among others in the cast, Frank Worthing, Robert T. Haines, A. H. Stuart, Miss Selene Johnson, and Justine Cutting. As "Clothes" was staged under the personal direction of William A. Brady the production is a most lavish one. As can be seen from its name, the play permits of handsome costuming and the superb gowns which the ladies in the cast wear set a flutter the hearts of New York's feminine theater-goers.

Columbia—Otis Skinner in "The Duel."

Otis Skinner returns this season with "The Duel," which achieved a distinct success here last spring and excited endless discussion and controversy. It is the work of Henri Lavedan, the foremost dramatist of the day in France. It was adapted to the American stage by Louis N. Parker. It is a "moral" duel which is exploited, no rapier is crossed nor shots exchanged. Rather it is a duel of the most trenchant, palpitating, and ennobling human interest. The Duchess de Chailles, when very young, was married to a profligate of the French nobility whose health had been sapped by every form of depravity. He has been placed under the care of Dr. Morey, a celebrated specialist. The doctor, who, by the way, is a freethinker, has been brought by the natural course of circumstances into almost daily intercourse with the duchess in her visits to the private hospital. He loves her and passionately avows his affection. She will not permit herself to yield to her love, but takes refuge in religion and straightway visits the first church she encounters and seeks solace from an unknown priest, the Abbe Daniel, who interests himself heart and soul in her sincere struggle with duty and conscience. It happens that this priest is the brother of Dr. Morey, from whom he has been estranged for years. Dr. Morey suspects that his brother is likewise enamored of the duchess, and in an admirable scene written in the simplest and most powerful language, he declares his jealousy and accuses him

openly. There is the struggle—the duel between two brothers, one seeking to conquer by love, the other by religion. "About Town," the day, but the duke de Chailles, in an access of temporary insanity, throws himself from a window and is killed. The duchess is free to marry the man whom she passionately loves.

Otis Skinner, in the complex role of the Abbe Daniel, has a character of strong psychological significance, and in his long stellar career, crowned with brilliant achievements, Otis Skinner has given to the public nothing finer than his masterly portraiture. His company this season maintains the high standard of his previous productions.

Belasco—Lew Fields in "About Town."

Lew Fields and an all-star company will appear at the Belasco Theater tomorrow night in the musical absurdity, "About Town." As an added attraction, the company will present, with the permission of David Belasco, the famous Lew Fields travesty of David Warfield in "The Music Master." "About Town" is exactly what the management calls it—a musical absurdity—in which are introduced bright lines, bright situations, bright costumes, bright girls and bright stars. Among the stars may be mentioned, besides Mr. Fields himself, Miss Blanche Ring, Peter F. Daley, George Behan, Edna Wallace Hopper, Harry Fisher, Louise Dresser and Lawrence Grossmith. "About Town" will run for nearly two hours at each performance; then will be followed by the travesty on "The Music Master," which will occupy about forty-five minutes of time. Mr. Fields will be seen as Herr Barwig, "a professional assassin of melody;" while Miss Blanche Ring will play the role of Helen Cutting, "a wise child who does not know her own father;" Mr. Daley will be seen in two roles, first, as a delegate of the Snow Shovelers' Union, and as Jowls, a footman. Mr. Grossmith also has a dual role, that of a Liberty street musician and as the head of the Automobile Oil Trust. "A maid of the past" is the title of a song which will be sung by Mrs. Holsten, the landlady of the Houston street boarding house, and Miss Dresser as Jennie, "a maid of no work and chief dishwasher" in that establishment; Edna Wallace Hopper will appear as the mother of young Mr. Kruger, who is desirous of marrying Helen. The entire chorus of the famous Fields aggregation will be employed in various "capades" and "big productions" of "About Town" and the travesty of "The Music Master," should prove a splendid addition to the gaiety of the Capital.

Majestic—"A Message From Mars."

"A Message From Mars," which will be presented here at the Majestic Theater for the week starting Monday tells the story of Horace Parker, an Englishman, upon whom fortune has bestowed some of the most substantial blessings of life. He has youth, health, wealth, pleasing exterior, a charming, sweetheart, but he is richly endowed with self-conceit and his selfishness seems without limit. At the beginning of the play his supreme indifference to the happiness and comfort of those about him nearly costs him the love of his betrothed. She leaves him in anger and he coolly sets out to read an essay on the planet Mars, when he is visited by one of its inhabitants, whose mission to earth is to reform the most selfish man alive, and this is Horace Parker. It's a big job, but he does it. The play is to be presented by an excellent company, and it is said will be as elaborately and as appropriately staged as during its long runs in London and New York.

Academy—"Secrets of the Police."

At the Academy tomorrow night A. H. Wood's new scenic production, "Secrets of the Police," an elaborate sensational melodrama in four acts and fourteen scenic settings, will begin a week's run. There are over twenty-five speaking parts, for which a capable company is promised. "Secrets of the Police," it is claimed, is full of startling situations brought about by the pursuit, by a young American detective, of an unusually powerful and active band of criminals known as "The Red Ring," whose operations cover New York, London, Paris and St. Petersburg. The Ring is of Nihilistic origin, its methods are similar to those of the organized assassins of Russia. The scenes shown are the Bowery at midnight, the Thames embankment, the Black Hole of London and the secret council chamber of the Red Ring.

Chase—Polite Vaudeville.

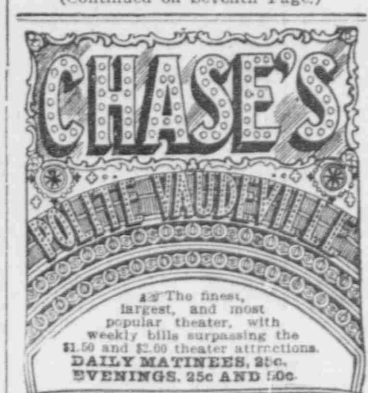
The two big features of Chase's program this week are "The Futurity Winner," with Kingsley Benedict, a Washington boy, in the leading part; and Emma Janvier, recently one of the big attractions in "The Spring Chicken." Other attractions are James F. Macdonald, John W. World, and Mindell Kingston.

Carot and Herbert, Ethel MacDonough, Count De Butz and brother, and the animated pictures of a story of high finance. "The Futurity Winner" has made an emphatic sensation in vaudeville. It is equipped and presented with as much elaboration as if given in the \$2 houses. There are three race horses, three famous jockeys, one being James Buchanan, a San Francisco quake hero; twenty players led by the Washington actor, Kingsley Benedict, and special scenery and properties to reproduce the scenes attending the race to win the annual Futurity at Sheephead, Emma Janvier was one of the hits of "The Spring Chicken" when it was here New Year week; in fact it was hinted that it was because she was too much of a hit that she left the company. She will give her famous original monologue at Chase's. The other features are among the leading offerings of the day.

New Lyceum—"The Tiger Lillies."

"The Tiger Lillies," which opens a week's engagement at the New Lyceum tomorrow afternoon, is said to be one of the best aggregations of burlesques on

(Continued on Seventh Page.)



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